

CATURBHĀNĪ - LITERARY STUDY

Of the *Daśarūpaka* or ten play-forms known through Bharata's *Nāṭyaśāstra* and later dramaturgical treatises, the *Nāṭaka* is the best known through its large number of specimens written from the early times down to the present day. Of the other little-known play-forms, the *Bhāṇa* is noteworthy for its unique feature of being a one-man show. About one hundred *Bhāṇa*-specimens are available from the Gupta age down to the present century and of these, about thirty are available in print<sup>1</sup>. Amongst the printed specimens the four *Bhāṇas* printed in the collection entitled the *Caturbhānī* (C. Bh.) is the earliest. These four *Bhāṇas* are Śūdraka's *padmāprābhṛtaka* (*Padma.*), Īśvaradatta's *Dhūrtaviṭasaṁvāda* (*Dhūrta.*), Vararuci's *Ubhayābhisārikā* (*Ubha.*) and Śyāmilaka's *Pādatāḍitaka* (*Pāda.*) and they have been printed collectively and singly more than once; the details of these publications are as follows:

1. *Caturbhānī*: (i) Ed. by M. R. Kavi and S. K. Ramanatha Sastri, Trichur, 1922.  
(ii) With the sub-title 'Guptakālīnaśṛṅgārahāt', ed. by Motichandra and V. S. Agrawala, Bombay, 1959.
2. *Padma.* : Critical (Roman Script) ed. by J. R. A. Loman, Amsterdam, 1956.
3. *Pāda.* : Critical (Roman Script) ed. by G. H. Schokker, the Hague, 1966.
4. *Ubha.* : Roman Script ed. by T. Venkatacharya and A. K. War-  
der, Madras, 1967.

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1. A study of the available *Bhāṇas* with special reference to the *Caturbhānī* was the subject of a Doctoral dissertation of the University of Oxford by the present writer in 1971.

A traditional verse found in a ms. of *Padma*. refers to the authors together and exaggerates their superiority to Kālidāsa in writing a *Bhāṇa*.

*Vararucir Īśvaradattaḥ Śyāmilakaḥ Sudrakaś catvāraḥ /*

*Ete bhāṇān babhaṇuḥ kā śaktiḥ Kālidāsasya //*

A literary study of these four *Bhāṇas* is offered here. The references to the texts with numberings of verses and lines are as given in the ed. by Motichandra and Agrawala.

### 1. Metrical Analysis

<i>Metres.</i>	<i>Padma.</i>	<i>Dhū.</i>	<i>Ubha.</i>	<i>Pāda.</i>
<i>Aparavaktra</i>	—	—	31.	47, 65, 75, 131.
<i>Āryā</i>	1, 4-5, 11, 13, 24, 34-5.	2, 6, 18, 27-9, 34-5, 37-8, 46, 49, 57, 63, 65-6, 68.	3, 7, 8, 17, 27, 29, 32-3.	7, 8, 19, 31, 48, 57, 74, 78-82, 84-6, 88, 93, 95-9, 111-2, 114, 116-7, 113-4, 142.
<i>Indravajrā</i>	42.	—	—	89, 90, 126.
<i>Upajāti</i>	—	7, 16, 42, 52, 55-6, 60-1.	26.	—
<i>Upēndravajrā</i>	30.	—	—	—
<i>Gīti</i>	—	—	—	62.
<i>Daṇḍaka</i>	6.	8.	—	36-39.
<i>Drutavilambita</i>	—	—	—	56.
<i>Puṣpitāgrā</i>	—	15.	—	24, 55, 59, 123, 129, 139.
<i>Pr̥thvī</i>	26, 44.	—	—	42, 50, 68, 73, 77, 105, 115.
<i>Praharṣiṇī</i>	—	—	—	119, 148.

<i>Metres.</i>	<i>Padma.</i>	<i>Dhū.</i>	<i>Ubha.</i>	<i>Pāda.</i>
<i>Bhujāṅgavijṛmbhita</i>	9, 20.	—	1.	—
<i>Mālinī</i>	—	—	—	6, 10, 17, 25, 45, 51, 108, 120, 146.
<i>Vaṁśapattrapaṭitā</i>	2.	—	—	—
<i>Vaṁśastha</i>	37, 41.	48, 59.	—	—
<i>Vasantatilaka</i>	18.	36, 38.	24.	4, 5, 11, 13, 18, 21, 54, 60-1, 63, 67, 71, 76, 103, 109, 113, 121-2, 128, 144-5, 147.
<i>Vaiśadevī</i>	—	32, 45.	5 (second and fourth feet only), 21.	53, 122.
<i>Sārdūlavikrīḍita</i>	7, 8, 15, 16, 21, 27, 29.	3, 4, 9-14, 17, 19-21, 23-4, 26, 30, 33, 40, 43, 50, 53-4, 67, 69-70.	6, 10, 12, 16, 18, 22-3, 25, 34.	12, 14, 16, 20, 22, 30, 32, 34, 41, 43, 46, 52, 66, 101, 104, 106, 125, 138.
<i>Sālinī</i>	17, 23.	—	5 (first and third feet only) 19, 20.	26, 58, 83, 94, 107, 118, 136.
<i>Sikhariṇī</i>	14.	25.	—	23, 28, 40, 70, 72, 87, 91-2, 110, 130, 135.

Metres.	Padma.	Dhū.	Ubha.	Pāda.
<i>Sloka or Anuṣṭubh</i>	12.	1, 5, 22, 71.	2, 4, 9, 11, 13, 15, 30.	27, 44, 49, 100, 124, 127, 137, 140, 143.
<i>Suvadanā</i>	22.	—	—	—
<i>Sragdharā</i>	3, 10, 19, 25, 31-3, 36, 38-40, 43.	31, 39, 41, 44, 47, 51, 62, 64.	14, 28, 35.	1, 2, 69, 102.
<i>Harinī</i>	28.	—	—	3, 9, 15, 29, 35, 141.

Loman, Schokker and Venkatacharya and Warder in their respective editions of *Padma*. (p. 80), *Pāda*. (pp. 354-6) and *Ubha*. (p. 84), have given the list of metres used in the three *Bhāṇas*. These, along with the metres used in *Dhū*. are presented in the above Table to give an idea at a glance of the metres employed in the *Caturbhāṇī* (C. *Bh.*). The following are some noteworthy features:

1. *Rare metres*: (a) *Daṇḍaka* - In the early literature it is used in five verses in the *Bṛhatsaṃhitā*<sup>2</sup> of Varāhamihira, in *Avimāraka* V.6, *Pratimānātaka* III.3 and Bhavabhūti's *Mālātīmādhava* V.23. *Daṇḍaka* is used in *Padma*. 6, *Dhū*. 6 and *Pāda*. 36-9.

In *Padma*. 6, the exuberance of the spring is described in the *Arṇa*<sup>3</sup> variety of *Daṇḍaka*, in which each *pāda* consists of six short syllables followed by eight amphimacers amounting to thirty syllables.

*Pāda*. 36.9 on the varied activities of women in the courtesans' quarters at Ujjain is a long *daṇḍaka* with sixty syllables to each foot and the name of this *daṇḍaka*-variety is not known. However the caesura at every fourth word here is appropriate and effective for the *vinā*-play, singing, peacock's dance, ball-play and such other things described in the verse.

*Dhū*. 8. on the rainy season is unique in two ways. Firstly, in this verse the first three lines have 21 syllables (six short syllables and five amphimacers) while the fourth has 24 (six short syllables and six amphimacers). Secondly, according to the hitherto known works on metres, in a *daṇḍaka*, the first six syllables ought to be followed by at least eight amphimacers.

2. From its meteral analysis by Stenzler in «ZDMG.» 44, pp. 4-15.

3. For its definition see p. 147, *Jayadāman*, edn. by H. D. VELANKAR, Bombay 1949.

(b) *Vamśapatrapatita* in *Padma*. 2. According to Velankar<sup>4</sup> this metre is used once by Varāhamihira, Bhāravi and Māgha and twice by Ratnākara.

(c) *Vaiśvadevī* in *Dhū*. 32, 45; *Pāda*. 53, 132; *Ubha*. 21. In *Ubha*. 5 the even lines have twelve syllables, each corresponding to *Śālinī*. According to Velankar (*Ibid.* p. 91), *Vaiśvadevī* has been used once by Varāhamihira, Māgha and Ratnākara.

(d) *Śālinī* in *Padma*. 17, 23; *Ubha*. 19-20; and seven times in *Pāda*. In *Ubha*. 5 this metre is found only in the odd feet. According to Velankar (*Ibid.* p. 91) *Śālinī* is used by Kālidāsa, fifty-three times by Varāhamihira, thrice by Bhāravi and 81 times by Māgha.

(e) *Suvadanā* used only in *Padma*, 22 and also once by Aśvaghoṣa and Varāhamihira (Velankar, *Ibid.* p. 91).

(f) *Hariṇī* used in *Padma*. 28 and six times in *Pāda*. It is used four times by Kālidāsa, thirteen times by Varāhamihira, once by Māgha and thrice by Ratnākara (Velankar, *Ibid.* p. 92).

2. In the available uncritical edn. of *Dhū*. the following are the metrical deficiencies:

(a) An extra syllable in *Dhū*. 7, in the first foot of the *Upajāti* metre-*Nivṛtta-saṅgīta-mṛdaṅga-sannibhāḥ* /

(b) An extra syllable (*pra*) in *Dhū*. 68, in the second foot of the *āryā-Mātsaryam avamatam tathā prañayaprakopaḥ* /

3. According to Daṇḍin (*Kāvyaḍarśa* I. 26), *Vaktra* and *Aparavaktra* metres are used in *Ākhyāyikās*. In *Ubha*. 29.19, it is said that a man sang on the *vīṇā*, two verses (*Ubha*. 30, 31) in the *Vaktra* and *Aparavaktra* metres in a soft, sweet tone and that this music softened the haughty attitude of Nārāyaṇadattā who was until then angry with her lover.

In *Pāda*. 82 the chief *Viṭa* blesses a libertine Upagupta that an excellent harlot may wait upon him in his bed with *Vaktra* and *Aparavaktra* verses.

(2) *Alaṃkāras*.

The four *bhāṇas* in the *C. Bh.* collection are written in classical Sanskrit throughout<sup>5</sup>. Except in the dialogue which uses on some occasions, a somewhat free conversational style, and a few rare words and expressions, the style conforms to the generally accepted literary canons. Without being overwrought the style flows with an even quality of alliterations (*Anuprāsas*) which are however not elaborate. This musical quality of the diction is to be met with frequently in descriptive passages and in verses. To mention only a few, the repetition of the soft syllables 'na' and 'la' in the following verse (7th) from *Ubha*. may be seen:

4. 'Prosodial practice of Sanskrit poets', « J.B.B.R.A.S. » N.S. 24-25, 1948-49, p. 90.

5. The *Pāda*. alone uses *Prākṛt* in V. 63 and 67.7-12.

*Daśanapada-cihnitōṣṭham  
nidrālasa-lola-locanam vadanam /  
jaghanam ca suratavibhrama-  
vilulita-raśanā-guṇaviparītam //*

or, again from the same *bhāṇa*, another verse (29th):

*Pratinartayase nityam  
jananayanamanāṁsi ceṣṭitair lalitaiḥ /  
kim nartanena subhage  
paryāptā cārulīlaiva //*

or in the prose lines « *śārad-amala-śāśi-saḍṛśa-vadana.....vikasitakuvalaya-dala-lola-locana-yugala* » (*Padma*. 33. 19-20: « *Eṣo' smi mantrāvaruddha iva bhujāṅgamo 'jaṅgamas samvṛttaḥ* » (*Dhū*. 20. 5).)

In some instances the alliteration is happily mixed with other figures to give an additional charm.

*Netrāmbu pakṣmabhir arālaghanasitāgrair  
netrāmbu-dhauta-valayena kareṇa vaktram /  
śokam gurum ca hṛdayena samam bibharti  
triṇi tridhā trivali-jihmitaromarājīḥ //*

*Pāda*. V. 64

Describing a lady in separation *Syāmilaka* says in the above verse: « She with her hairs standing on their ends in triple curves, bears in three different ways three things, namely, her tears with the eyelashes whose corners are curved and dark like the rainy clouds, her face with her hand whose bangles are washed by the tears and the heavy grief in her heart ». When a single word expresses an activity that is common to more than two things, like a single lamp that lights up many objects the figure is called *Dīpaka*<sup>6</sup> (Illuminator). In the above *Pāda*. verse the common action of the *pakṣma*, *kara* and *hṛdaya* is expressed in the single predicate '*bibharti*'. The heavy sorrow of the lady in separation, with her eyes flooded with tears that wash even her bangles in thus expressed though the *ālāṁkāra* of *Dīpaka* to which the poet gives an added charm by repeating '*netrāmbu*' in the first and second feet and the syllable '*tri*' in the fourth foot. Such a mixture of two or more figures is called *Samsṛṣṭi*<sup>7</sup>.

6. *Prastutāprastutānām tu Dīpakam ... Prākaraṇikāprākaraṇikayor madhyād ekatra nirdiṣṭas samāno dharmah prasaṅgena anyatra upakārād dīpanād dīpasāḍṛśyena dīpakākhyālaṁkārotthāpakah* / (Ruyyaka's *Ālaṁkārasarvasva*, K.M. 35. 2nd edn. p. 91. ll. 47).

7. *Eṣām* (that is, *uktālaṁkāraṇām*) *tilataṇḍulanyāyena miśratvam samsṛṣṭiḥ* / (*Ālaṁkārasarvasva*, *ibidem*, p. 241. l. 6.). When two or more figures occur together in such a manner that their distinctness can be noticed as in a mixture of sesamum and rice, it is *Samsṛṣṭi*.

A *Samsṛṭi* of alliteration, simile and apparent repetition (*Punaruktavadābhāsa* occur in the following *Pāda*. verse (No. 127):

*Kaṣṭam kaṣṭam iti śvasan  
muñcan klānta iva dvipaḥ /  
jīmūta iva jīmūto  
netrābhyām vāri varṣati //*

Describing a prominent *Viṭa* Bhaṭṭijīmūta *Syāmilaka* says: « Saying 'alas, alas!' and breathing out heavily like a fatigued elephant, Bhaṭṭijīmūta sheds tears in his eyes like the cloud that releases showers of rain ». Bhaṭṭijīmūta is herein compared to an elephant and a rain-bearing cloud. The third line appears to have a redunance of 'jīmūta' but on closer understanding it could be seen that the two 'jīmūtas' refer to 'a person of that name' and 'the could'. Besides there is a repetition of 'Kaṣṭam' in the first foot and of the syllables 'ma', 'ta' and 'va'.

Another *Sabdālaṅkāra*, *Yamaka* (Rhyme) could be seen in the following verses from *Pāda*:-

- (i) *Samavekṣya mṛgam tathāgatam  
smarasi tvan na mṛgam tathāgatam //* (V. 65 cd)
- (ii) *Idam aparam priyasuhṛdas  
suhṛdbhayād arpitārgalam bhavanam /  
veśyāsurata-vimardeṣv-  
akṛtavirāmasya rāmasya //* (V. 86)
- (iii) *Tām sundarīm darīm iva  
siṁhasya manuṣyasimha siṁhalikām /* (V. 97 ab)

A *Samsṛṭi* of *Yamaka*, *Upamā* and *Arthāntaranyāsa* is to be found in *Ubbha*. (V. 26) where the fraudulent, roguish harlots blaming their mothers for their own crimes are considered similar to the kings with crooked nature, who attribute their own evil deeds to the ministers.

*Yathā narendrāḥ kuṭilasvābhāvāḥ  
svam duṣkṛtam mantriṣu pātayanti /  
tathaiva veśyāḥ śaṭhadhūrtabhāvāḥ  
svam duṣkṛtam mātṛṣu pātayanti //*

*Sūdraka* too uses a *Punaruktavadābhāsa* in: 'Eṣā hi vasantavatīyā duhitā vanarājikā nāma vanarājikeva rūpavatī'. (Here is Vanarājikā, the daughter of Vasantavatī charming like the line of trees. *Padma*. 24.18).

Of the figures of speech based on idea (*Arthālaṅkāras*), *Upamā* tops the list and it will be impossible to enumerate all the instances of it. Only the noteworthy examples in the *C. Bh.* are given below:

1. A simple but effective comparison: —

I. *Padma*. V. 4. — The sudden appearance of blossoms in the Aśoka tree at the advent of the spring likened to the bursting of a secret by a gossip (*Piśunasthamiva rahasyam samantato niṣkasati puṣpam //*).

II. *Padma* 10.8 — The oral compliments of the *Viṭa* to the poet Sārasvatabhadra, a master of words, compared to the sprinkling of water in the sea.

III. *Padma* 16.12 — Dattakalaśi, the grammarian, has suffered lately a defeat in oral discussion with his rivals, the grammarians of the Kātantra school and consequently his voice is undulating (*Kalaha-bandhurā-vāke*); even when slightly provoked it resounds like the bell at a temple (*devakula-ghaṇṭeva*).

IV. *Padma* 16.23 — The harlot Raśanāyatikā associated with the above grammarian Dattakalaśi compared to a lute (*Vallakī*) hung round the neck of a young elephant (*Karabha-kanthāvasaktā*).

V. *Padma* 18.34 — The words of Pavitraka, a man of pretentious austerities, claiming he has freed himself of amorous associations said to be unbelievable like the fasting of the crows (*vāyasopavāsam iva*).

VI. *Ubha* 5.5. — The rows of mansions in Pāṭaliputra, with Vedic chants, music and the twang of bow-strings seem to be talking to each other like the faces of Rāvaṇa (who is known for his proficiency in the chanting of the *Sāma Veda*, music and archery) (*Anyonyam abhivyāharantīva daśamukhavadanānīva prāsādapaṅktayaḥ*).

VII. *Dhū* 24.11 — Ratisenā with a little left-over intoxication compared to the west with a slight tinge of remaining twilight (*Alpāvaśeṣa-madām sāvaś eṣasandhyārāgāmīva praticīm*).

VIII. *Dhū* 29.17. — The wind not leaving the precincts of the house like a naughty son (*durlalita iva dārakaḥ*).

IX. *Dhū* V. 70 — The setting sun looking like a golden tortoise (*haimaḥ kūrma iva*).

X. *Pāda* 24.2. — Viṣṇudāsa coming in a white palanquin without a cover (*avamukta-kañcukayā dhavalaśibikayā*) imitating the sportive movements of a rich widow (*ibhyavidhavalīlām vidāmbayan*).

XI. *Pāda* V. 27 — The bustle of people while purchasing things in the shops inside the market in Sārvabhanumangara compared to that inside the nests of birds (*śakunīnām iva āvāse*) and of the cows while grazing (*pracēreṣu gavām iva*).

XII. *Pāda* V. 117. — A libertine carries away his beloved, on an elephant speedily against the wind, that throws up the front curls and upper garment of the lady; this is like Udayana carrying away Vāsava-dattā.

2. A simple and sarcastic comparison: —

(i) The Buddhist monk who enters the Veśavāṭa either by chance or due to delusion is like the sacred syllable Om used in the sūtras on amatory art by Dattaka (*Dattakasūtreṣv iva Omkāraḥ* — *Padma* V. 24).



(ii) *Padma*. 23.20 — The Buddhist monk Saṅghilaka comforting a harlot Saṅghadāsikā with the words of Buddha is compared to the sipping of water as a ceremonial under the illusion that it is liquor (*mada-bharamād iva upasparśan*).

(iii) *Pāda*. 100.23 — A certain Hariśūdra who has been kicked by his beloved Mayūrasenā and who has consequently become unassailable to all the other *Viṭas* is like the black serpent who resided in the waters of the Yamunā, whose hoods were marked by the feet of Lord Kṛṣṇa and who has thereby become inviolable to Garuḍa (*Yamunāhradanīlayo yadupati- caranāṅkitalalāṭo nāgaḥ kālīya iva vainateyasya avadhya idānim*).

(iv) The *Pāda*. alone adopts an original method in the following metaphorical expressions to bring out similarity between diverse objects sarcastically:

- (a) *Lāṭaḍiṇḍino nāma ete nātibhinnāḥ piśācebhyaḥ* / (42.7)
- (b) *Sarvathānāsty apiśācam aiśvaryam* / (59.1)
- (c) *Ḍiṇḍino hi nāma ete nātiviprakṛṣṭā vānarebhyaḥ* / (62.4)
- (d) *Saurāṣṭrikā vānarā barbarā ity eko rāśiḥ* / (111.1)
- (e) *Yavanī gaṇikā, vānarī nartakī, mālavaḥ kāmuko, gardabho gāyaka iti guṇatas sādharmaṇam avagacchāmi* / (115.1)

3. In some cases the comparisons are effected fully and elaborately with the necessary details and complement. In *Pāda*. V. 25, the judge Viṣṇudāsa, contemplating and sleeping in the court of justice where the case is discussed loudly, in spite of his knees being made to move by those sharing his seat and his feet dragged by others suggestively with bent heads is compared to a bull in the market which also sleeps in spite of the bustle around and its limbs being disturbed (*vipaṇivṛṣaivaṣo dhyāti nidrām ca yāti*). Or, again in the same *bhāṇa* the libertines arriving from different places to attend the *Viṭa*-assembly at Bhaṭṭijīmūta's house, and seated along with their beloveds and cracking harmless jokes are likened to the bulls in the cow-pen along with the cows to be impregnated (*ukṣāṇo vraja iva bhānti sopasaryāḥ* - *Pāda*. V. 119).

4. In *Dhū*. V. 42 a full comparison between a charioteer who employs the goad properly to make the horse diligent at galloping and a lover inflicting marks with the nail and teeth properly in order to effect the one-mindedness due to touch is made.

*Yatha pratodo' vahitam karoti  
jave hayam sārathisaṁprayuktaḥ /  
tathā ratau dantanakhāvapātaḥ  
sparśaikatānam hrdayam karoti //*

In effecting such a similarity the two ideas are placed parallel to each other or in the words of Ruyyaka (*Alaṁkārasarvasva*, *Ibid*. p. 33, 11.1-2), in *Vastuprativastubhāva*.

Yet in another context (V. 120) *Syāmilaka* compares the *Viṭa*-assembly looking like the sky with hundreds of moons in the form of the ladies' faces, the glances directed by them (from the white and black parts of the eyes) making the place look variegated, the stout arms of men looking like the stout iron bars and their broad chests moist with sandal paste like the stone-slabs.

*Nabha iva śātacandram yoṣitām vaktracandraiḥ  
kṛtasaḥbaladigantam sampatadbhiḥ kaṭākṣaiḥ /  
sapariḥham iva yūnām bāhubhiḥ samprahārair  
nīcitam iva śīlābhiḥ candanāṇḍrair urobhiḥ //*

5. In *Pāda*. V. 92 there is a serial comparison. Here an elderly hump-backed harlot is compared to more than one object. She is said to be unapproachable to all like a creeper infected with poisonous insects (*Krimijanitarogām iva latām*), as walking confusedly with the charm like that of a camel (*savibhrāntair yātaiḥ karabhaṭilām prakurute*), who goes across with her hands thrown out as if through water (*muhur vikṣiptābhyām jalam iva bhujaḥbhyām tarati yā*) and who appears to count the stars with her ever-lifted face (*mukhasya uttānatvād gagana iva tārā gaṇayati*).

The closely connected figure of Metaphor (*Rūpaka*) occurs less frequently than the Simile. In some instances both these figures can be seen together. In *Padma*. V. 11 the idea of *Saśa* honouring the master of speech and poet *Sārasvatabhadra* with words (*arcāmo bhagavantam vāyam api vāgīśvaram vāgbhiḥ*) is placed in parallel as a comparison to three metaphors, namely the worship of the sun with lamps, the sea by waters and the spring with flowers (*sūryam yajanti dīpaiḥ, samudram adbhiḥ, vasantam api puṣpaiḥ*). In a similar manner *Syāmilaka* praises the appropriateness of the union of a *Yavana* lady with a libertine from *Malwa* as being on a par with the plant *Āmagupta* and the creeper of snake gourd resorting to the *Khadira* and neem trees respectively (*Pāda*. V. 116)

*Khadiratarum āmaguptā  
paṭolavallī samāśritā nimbam /  
śliṣṭo bata saṃyogo  
yadi yavanī mālave saktā //*

*Rūpaka*, often serially, does occur by itself in many instances. For example:—

1. In *Dhū*. V. 19 the girdle of *Bandhumatikā* is said to be the dear friend to the fingers of the passionate lover, the stream flowing from the whirlpool of navel etc.
2. In *Ubha*, 23.14. the rich *Dhanamitra* is the full moon in the sky of *Pāṭaliputra*, the dispeller of the darkness of poverty of servants, beggars, relatives and friends and one who awakens the water-lily-like hearts of

young ladies (*Bhṛtyarthi-sambandhi-suhrjjana-dāridrya-tamo'pahasya, yuvatijana hrdaya-kumuda-vibodhanakarasya, kusumapura-nagara-pūrṇa-candrasya*).

3. In *Pāda*. V. 88 *Tauṇḍikoki Sūryanāga* is a dry silk-cotton tree with a few twigs and branches on top, a dark, emaciated, heron-like libertine and a desert-goblin of the lotus-pond of the courtesans' quarters.

*Dagdhaḥ śālmalivrkaḥ  
katipaya-viṭapāgra-śeṣa-tanuśākhah /  
kṛṣṇaḥ kṛśo viṭabako  
veśanalinyā marupiśācaḥ //*

4. In *Pāda*. V. 131, *Viṣṇunāga*, who has been spurned by *Madanasenikā*, is a donkey that has been made to listen to the lute-music, a monkey whose praise is sung in verses, and the mango juice that is mixed with boiled buffalo's milk.

*Upaviṇita eṣa gardabhaḥ  
samupaślokita eṣa vānaraḥ /  
payasi sṛta eṣa māhiṣe  
sahakārasya raso nīpātitaḥ //*

Many metaphoric statements like the following are scattered throughout the *C.Bh.*

(i) *Padma*. 8.13. — *Kim idam tvayā divā dīpaprajvālanam kriyate?*

Śaśa asks *Mūladeva* why he is kindling a lamp in broad daylight meaning thereby that *Mūladeva* was unnecessarily telling a lie to a friend like Śaśa who knows everything.

(ii) *Padma*. 11.14 — Here Śaśa indicts *Vipulā's* adviser on love-affairs why the latter was crossing friends like Śaśa without noticing like the moon at daylight that does not awaken the white lotuses. *Bhoḥ, suhṛt-kumudāny anavabodhayan divā-candratīlayā atikrāmasi?*

(iii) *Padma*. 181.21 Śaśa criticises *Pavitraka* that by uttering black lies about his own pure conduct to Śaśa he was doing a useless thing like the selling of buttermilk in the quarters of cowherds (*kim idam gopālakule takravikrayaḥ kriyate?*)

(iv) *Dhū*. 27.16 — *Viśvalaka* asks who was braying like an ass (*ka eṣa gardabhavratam anutiṣṭhati?*)

According to *Bharata*<sup>7a</sup> as explained by *Abhinavagupta* a *bhāṇa* shall be full of clever, twisted expressions. This is quite true of *C.Bh.*, which employs *Śleṣa* or double meaning profusely. The following are a few examples of simple *Śleṣa* taken at random:

<sup>7a</sup> Comparing *Lāsyā* to *Bhāṇa* *Bharata* (*Nāṭyaśāstra* XXXI. 331-2, G.O.S. ed. Vol. IV.) says:

*Bhāṇavaccaikahāryam syād  
ūhyavastu tathā bhavet //*

On this *Abhinavagupta* says:

*Ūhyavastv iti . . . . . pradhānābhidha-chekoktibahulam iti yavat /*

1. In *Padma*. 9.14 Śaśa asks the poet Sārasvatabhadra why he was in search of new words like a cowherd, whose herd has disappeared and who as a result is in search of fresh foot-prints? (*kim idam naṣṭagoyūtha iva gopālako navapadāny anveṣase?*)

2. *Padma*. 11.4 — Śaśa tells to the 'pūṭharmarda' Dardaraka that the spring season is delightful with the cries of the cuckoos (*Vasantakālo'yam acchālāḥ parabhr̥tapralāpānām*) and also the chatterings of Dardaraka (who is also a 'parabhr̥ta' in that his livelihood is dependent on harlots and libertines)

3. *Padma*. 20.12 — Here the elderly libertine Mr̥daṅgavāsulaka who has applied diverse cosmetics and make-up for looking youthful tells Śaśa that due to his disgust for the latter he will give up his elderly appearance like an old snake, its hide. (*Eṣa bhavato nirvedāt jarad-bhujaṅga iva jarātvacam utsrjāmi*).

4. In *Dhū*. V. 2 Devilaka is compared to the rainy season through Śleṣa.  
*Jaladharanīlālepaḥ taḍitsamālabhanavihvaladgātraḥ /*  
*vikasita-kuṭajanivasano viṭo yathā bhāti ghanasamayāḥ //*

Here it is said that the *Viṭa*, with dark dye like the blue clouds, with his body trembling by the touch of a youthful lady like the flashing lightning and wearing a dress with designs like the *Kuṭaja* blossoms is like the rainy season, smeared with dark clouds, full of flashy lightning and rich with *Kuṭaja* blossoms.

5. In *Dhū* 4.6-7 the rivers in the rainy season are said to be unfordable due to unnoticeable ghats and carrying dirty waters like crafty women who are menstruating (*Kaluṣasālila-vāhinyo avibhāvanīyatīrthāḥ śaṭhā iva nāryaḥ duravagāhū nadyaḥ*).

Besides the above simple Śleṣas there are more strained, elaborately worked contexts like for example, (i) the satirising of a Hindu *sannyāsinī* Vilāsakaunḍinī (*Ubha*. 15.9 to 18.9). Describing her from some distance the *Viṭa* Vaiśikācala says- « Ah, here is the wandering religious mendicant (*parivrājikā*) Vilāsakaunḍinī, coming this way with her graceful and gentle steps (*salalitamṛdupadanyāsā*) and delightful to the eyes like nectar (*nayanāmṛtāyamānarūpā*). The swarm of bees, intoxicated with the perfume of her clothes, move around (*parivrajanti*) her, leaving off even the tops of mango trees ».

Approaching near he salutes her reverentially saying, 'I, Vaiśikācala, bow to you'. She replies — 'there is no need for Vaiśikācala (or one steadfast in harlotry) as there may be for Vaiśeṣikācala (one with firm belief in Vaiśeṣika philosophy)<sup>8</sup>. A further conversation between them is carried on thus:

8. *Na Vaiśikācalena prayojanam, bhaved Vaiśeṣikācalena* / By this she implies that she would find no purpose in conversing with people like Vaiśikācala, closely associated with courtesans, as with those, strongly believing in Vaiśeṣika philosophy, in which she herself is proficient.

Vaiśikācala — There is a reason for this <sup>9</sup>.

Your large, charming and sparkling eyes are not fixed on a single thing. Your face with its swollen lower lip is more charming owing to the fatigue caused by amorous exertions. Your gait, sluggish due to fatigue, bespeaks the topic of your love-festivity (*suratotsava-prakarāṇam ācaṣṭe*). Fortunate one (*subhage*) <sup>10</sup>, clearly you lover <sup>11</sup> has spoken to you of the speciality of the category of love <sup>12</sup>. (V. 16)

Sannyāsinī — Ah, the slave (*dāsa*) <sup>13</sup> has spoken as befits himself.

Vaiśikācala — Fortunate lady (*subhage*), blessed are the slaves of your lotus-feet (*te caraṇakamala-yugalasya dāsāḥ*). Charming one (*varatanu*), how can such a thing happen to a person like myself, who is depleted of all merits (*asmadvidhasya kṣīṇapūnyasya*)? (V. 17)

Sannyāsinī — Talking to persons who are beyond the six categories <sup>14</sup> (*ṣaṭpadārtha-bahiṣkṛtais saha*) is prohibited by my teachers (*gurubhiḥ* which may mean 'elders' also).

Vaiśikācala — Respectable lady, this is quite proper, For, Long-eyed one, your body is the 'substance' (*dravya*) <sup>15</sup>; Your dear personality and such other things are the 'qualities' (*guṇāḥ*) <sup>16</sup>; your youth is the common.

9. That is, for her preference to Vaiśeṣikācala.

10. Essentially '*subhaga*' means 'conjugal felicity' and by using this apt vocative Vaiśikācala satirises Vilāsakaunḍinī, whose sportive movements as described in this verse, are quite in keeping with her name.

11. '*Priyeṇa kathitam*'. '*Priya*' here refers to her lover as also to her dear subject of Vaiśeṣika philosophy.

12. '*Ratyarthavaiśeṣikam*'. Here '*artha*' is used in the sense of '*padārtha*' or predicable, which according to the Vaiśeṣika philosophy, is six-fold, namely, *dravya*, *guṇa*, *karma*, *sāmānya*, *viśeṣa* and *samavāya*. The knowledge produced by a particular dharma, of the essence of these six categories is said to result in the supreme good- *Dharmaviśeṣaprasūtād dravya-guṇa-karma-sāmānya-viśeṣa-samavāyānām padārthhānām sādharmya-vaidharmyābhyām tattvajñānam niśśreyasam* / (Kaṇāda I.i.4). This '*niśśreyas*' of Kaṇāda is referred to in the verse as '*rati*' or joy. The *Viṭa* satirises the lady also that her lover has taught her the specialisation in matters of love.

13. Purposely the *Viṭa* replies back with the same word '*dāsa*' used earlier by the lady derisively.

14. That is, those who do not accept the six *padārthas*. In reply to this criticism the *Viṭa*, as befitting himself, displays his knowledge of the six *padārthas* by finding them all in the lady before him. To show off his superiority, he adds *Yoga* and *Mokṣa* too (V. 18).

15. *Prṥthivy āpastejo vāyur ākaśam kālo dig ātmā mana iti dravyāṇi* / (Kaṇāda I.i.5). All these are existent in a person.

16. *Rūparasagandhasparśāḥ samkhyāḥ parimāṇāni prthaktvam samyogavibhāgau paratvāparatve buddhayaḥ sukhaduḥkhe icchādveṣau prayatnas'cs guṇāḥ* / (Kaṇāda I.i.6). The '*guṇāḥ*' in the sannyāsinī are clear enough.

property (*sāmānya*)<sup>17</sup>; young men praise your action (*karmāṇi*)<sup>18</sup>; people desire eternal connection (*samavāya*)<sup>19</sup> with you as there is some speciality (*viśeṣa*) in you; your union (*yoga*)<sup>20</sup> is with young men liked by you and your release (*mokṣa*)<sup>21</sup> is from people whom you do not like (V. 18).

Sannyāsinī — I know Sāṅkhya<sup>22</sup>; «The soul<sup>23</sup> is stainless<sup>24</sup> without attributes<sup>25</sup>, and the thing that has experiences»<sup>26</sup>.

Vaiśikācala — Alas, I am silenced<sup>27</sup>. Madam seems to be somewhat anxious in the course of our talk. I ought to avoid being a hindrance to amours of the young. Madam may go.

It may be noted here that Abhinavagupta quotes the entire conversation between the *Viṭa* and the *Sannyāsinī*, excepting verses 16 and 17 as illustrating the Lakṣaṇa called Akṣarasamghāta, where, by varied double meanings or equivocal words there are interesting repartees.

*Akṣarasamghāto vividha-śleṣoktyā vā akṣaraviparyāseṇa vā uktipratyuktivaicitryam; yathā ubhayābhisārikāyām viṭaḥ — «Vaisikācalo 'ham abhivādaye . . . . hanta niruttarāḥ smah» /*

-Nāṭyaśāstra G.O.S. ed. Vol. II. chap. 16. pp. 349-50

17. *Sāmānyam Viśeṣa iti buddhyupekṣam* / (Kaṇāda I.ii.3). Defining *Sāmānya* and *Viśeṣa* as the notions 'genus' and 'species' respectively, Kaṇāda says here that they are relative to the understanding. The *Viṭa* however, satirises the ascetic that her youth is a public property to be enjoyed by all.

18. *Utkṣepaṇam avakṣepaṇam ākuñcanam prasāraṇam gamanam iti karmāṇi* / (Kaṇāda I.i.7). The *sannyāsinī*'s graceful movements are referred to.

19. *Samavāya* is '*nityasambandha*', as between a substance and its qualities or between a whole and its parts / (Kaṇāda III.i.8); also the continuous amorous association of the ascetic.

20. Non-existence of pain is *Yoga*. Cf. *Tad anārambha ātmasthe manasi śarīrasya duḥkḥābhāvaḥ sa yogaḥ* / (Kaṇāda V.ii.16). With reference to the *sannyāsinī* *yoga* is «union».

21. Absence of conjunction with the physical body and also of re-birth. Cf. *Tadabhāve sahyogābhāvaḥ aprādurbhāvaś-ca mokṣaḥ* / (Kaṇāda V.ii.18).

22. To claim her superiority over the *Viṭa* she boasts that she knows the Sāṅkhya Philosophy too. She also means that she knows 'discrimination' (between different sorts of men) and thereby can understand that the *Viṭa* is a low type of man. So her following sentence '*Alepeko nirguṇaḥ kṣetrajñaḥ puruṣaḥ*' applies to both Sāṅkhya Philosophy and the *Viṭa*.

23. '*Puruṣaḥ*' the soul that is passive and merely the *bhoktr* in Sāṅkhya; 'a man' with reference to the *Viṭa*.

24. '*Alepakaḥ*' - the soul that is not affected by joys and sorrows; also the *Viṭa* who is not properly made-up.

25. '*Nirguṇaḥ*' - the soul that is not constituted of the three guṇas *Sattva*, *Rajas* and *Tamas* ('*Nirgunas tathā sattvādiguṇa-rāhityāt*' - *Sāṅkhyatattvavivecana*, p. 11); also the *Viṭa* without good qualities.

26. '*Kṣetrajña*', the soul that knows fully the physical limitations like the body; with reference to the *Viṭa* '*Kṣetrajña*' means a person associating himself with many ladies.

27. '*Niruttarāḥ smah*' - The *Viṭa* has no more comments to make, or the *Viṭa* cannot be surpassed by anyone. That the latter meaning is also intended in the context is evident in the *Viṭa* passing some more satirical remarks on the ascetic.

(ii) Using the terms prevalent in Buddhist philosophy Śūdraka ridicules Saṅghilaka, a monk of the Buddhist order (*Padma*. 23.1 to 24.14). Śaśa, the *Viṭa*, seeing Saṅghilaka at the *veśāvāṭa*, describes him as follows:

Who is this fellow emerging from the courtyard of a harlot's house, with his body wrapped up in a dirty mantle, and having contracted all his limbs? Ah, now I notice the hem of his yellow ascetic cloth slipping down due to his hurry. Of course he is the depraved Buddhist monk Saṅghilaka, a resident of Dharmāranya (*Dharmāranyanivāsi*). The precepts of Buddha have indeed proved its excellence in that it is honoured everyday in spite of its being defiled by such falsely shaven, pseudo-monks! Or perhaps the holy waters are not defiled even if drunk by crows. On seeing me he tries to run away, hiding himself. Let it be. He cannot pass by without being hurt by my word-arrows. I shall indeed talk to him (*Padma*. 23-1-12).

After this the following imaginary conversation takes place between Śaśa and Saṅghilaka:

Śaśa — Ah goblin of the monastery (or of enjoyment, *Vihāra-vetāla*), where do you go now like an owl fearing the day?

Monk — I am just now coming from the monastery.

Śaśa — Of course I know the addiction to monastic life (or to-sports), *vihāraśīlātā* of your reverence. You fellow, where are you going now, fearful like a crane in the lake of the courtesans' quarters? Are you practising the alms of dalliance? <sup>28</sup>

Monk — I have to console Saṅghadāsikā, sorrowful by her mother's death, in Buddha's words.

Śaśa — Alas, I imagine the Buddha's precepts slipping from your mouth to be the slipping of water as a ceremonial under the illusion of liquor.

A monk entering a courtesan's court-yard, either by illusion or incidentally, shines no better than the auspicious syllable Om used in the sūtras on *ars amatoria* of Dattaka (V. 24).

Monk — Pardon me. One ought to be truly kindly <sup>29</sup> disposed towards all living beings.

28. '*Suratapinḍapāṭa*'. '*Pinḍapāṭa*' is the type of *bhikṣā* when the mendicant, while going on an alms-round, receives food in his bowl. Saṅghilaka is satirised whether his visit to the courtesans' quarters is to enable any harlot to come within his clutches of her own accord.

29. While '*prasāda*' is compassion, '*prasanna*' is a kind of spirituous liquor made from rice. Cf. *Jātaka* I. 360. So '*Prasannacittena*' means both 'compassionate' and 'addicted to drinks'. Throughout the conversation the monk means the former and the *Viṭa*, the latter.

Śaśa — Rightly indeed is your reverence ever-gracious<sup>30</sup> and by the cessation of your cravings<sup>31</sup> you are sure to obtain final emancipation<sup>32</sup>.

Monk (saluting) — Well, I may be released<sup>33</sup>.

Śaśa — All right. Enough of unnecessary trouble. To be sure emancipation is indeed very difficult for you.

Monk — I am going. I ought to avoid untimely meals.

Śaśa — Ha, ha! You have done everything. Only this is left out. This monk who does not swerve from the five precepts of Buddha is missing his timely meals! Go away, you hypocrite! Go, you are a Buddha.

Like every other type of Sanskrit composition, the *C.Bh.* contains a large number of general observations on human nature, the working of fate or such other things coming under the scope of *Arthāntaranyāsa*. In this connection the major part of *Dhū* (from 29.1 to V. 69) that discusses many topics of diverse importance on the amatory art is noteworthy for a large number of general maxims. As the *C.Bh.* edn. of Motichandra and Agrawala gives in the *Arthāntaranyāsas* in Appendix II (pp. 265-7), there is no need to deal with them here again.

The closely allied figure of *Aprastutaprasāmsā*, referring to or describing a non-contextual object to stress a point of pertinent interest can be found in instances like the following:

- (i) *Ubha*. 28.10 — To emphasise the fact that Priyaṅgusenā with her loveliness and proficiency in the art does not need the *Viṭa*'s assistance in her forthcoming dance-competition the latter says -*Sakalaśaśāṅkavimalāyām nāsti dīpaprayojanam* (the lamp serves no purpose on a night bright with the full moon).
- (ii) *Padma*. 22.2 — *Amṛdaṅgo nāṭakāṅkas samvṛttaḥ* (a play enacted without the beat of drum) to mean that Śaiṣilaka has enjoyed the dalliance without the necessary preliminaries.
- (iii) *Padma*. 23.7 — *Na vāyasocchiṣṭam tīrthajalam upahatam bhavati* (the holy waters left over by crows are not defiled), a sarcastic reference to the amorously inclined Buddhist monk Saṅghilaka uttering Buddha's precepts.
- (iv) *Pāda*. 11.8 — *Na vānaro veṣṭanam arhati 'gardabho vā varaprahaṇam voḍhum* / (A monkey does not deserve a turban nor a donkey, to draw the best carriage) to mean that Viṣṇunāga is not fit to be kicked by the excellent harlot Madanasenikā.

Besides statements like the above there are verses too with *Aprastutaprasāmsā*. *Sūdraka* refers to the approach of Mūladeva to Vipulā to

30. 'Nityaprasannaḥ' means also 'addicted to drinks always'.

31. 'Trṣṇāccheda', 'quenching the thirst' also.

32. 'Parinirvāṇa', 'quenching the thirst' also.

33. 'Mucyeyam'. Taking this 'mokṣa' as 'emancipation' Śaśa satirises him in his following reply.



appease her anger and the latter's remonstrant attitude to her lover through reference to the approach of the autumn to clear the dirt in the rivers due to rains, and the throwing away of a fan in winter contemptuously.

*Prāpta iva śaratkālaḥ  
prāvṛtkaluṣām nadīm prasādayitum /  
Kṣiptaḥ kadhārayitvā  
hemante tālavṛnta iva //*  
— Padma V. 13

Similar is the reference to the many stars born of Dakṣa enjoying the single moon and two creepers grown from one root and climbing up a mango tree, to point out the appropriateness of the two sisters Devadattā and Devasenā falling in love with Mūladeva (*Padma*. V. 42).

*Dakṣātmajāḥ sundari yogatārāḥ  
kim naikajātāḥ śaśinam bhajante /  
āruhyate vā sahakāravṛkṣaḥ  
kim naikamūlena latādvayena //*<sup>34</sup>

*Utprekṣā* or poetic fancy figures in a few instances. The tears flowing down from the eyes of Rāmadāsī are fancied to be counting the faults of her lover Kuñjaraka (*Dhū*. V. 32). After the sunset, in some houses there are lights seen through the window, and others are still dark. And with the walls of the houses newly whitewashed, it appears as though decorative designs with the paste in black and yellow are drawn on them (*Pāda*. V. 105). More interesting and novel is the description in *Pāda*. V. 106 where the moon, falling through the many shining ear-ornaments of ladies, is reflected in the ladies' wine-cups with lotus-petals thrown inside, as if to listen to the intoxicated women tell the moon, 'do you come towards me through the interstices of lotus-petals to kiss me? Rohiṇī does not see you, tell me, give up your trembling', and such other meaningless talk.

*Kim nīlotpalacakravivarair abhyeṣi mā cumbitum  
na tvām paśyati rohiṇī, kathaya me, santyajyatām vepathuḥ /  
mattānām madhu-bhājaneṣv itikathās śrotum sahāsā iva  
strīṇām kuṇḍalakoṭibhinnakiraṇas candras samuttiṣṭhati //*

With yet another fanciful stroke of poetic flight culminating in a mixture of *Utprekṣā* and *Atśayokti* Śyāmilaka draws the picture of the moon forming a sort of bridge across the waters in the lakes with its own white rays throwing its streak of light on the plantain trees as the latter's stem, painting again the rows of palaces with white colour, and gliding from the sprouts like pearls (*Pāda*. V. 108).

34. *Abhinavabhāratī* (G.O.S.edn. XVI. p. 353) quotes this verse to illustrate the *lakṣaṇa* called *Dṛṣṭānta*.

*Viracayati mayūkhair dīrghikāmbhassu sētum  
visrjati kadaliṣu svāḥ prabhādaṇḍarājīḥ /  
punarapi ca surhābhir varnayan saudhamālāḥ  
Kṣarati kisalayebhyo mauktikānīva candrah //*

Other *Alaṃkāras* that occur sparsely are:

1. *Sandeha* or poetic doubt in *Pāda* V. 77. where the stout, rounded figure of Upagupta is suspected to be a water-jar or a leather bag containing fluids or a headless trunk or two store-rooms.
2. *Ullekha*<sup>35</sup> in *Pāda* V. 14. in which Viṣṇunāga is considered a cow, an insane person and a passion-goblin by the members of the *brāhma-ṇapīthikā*.
3. *Parivṛtti*<sup>36</sup> or Barter in *Dhū*. V. 55 where the life of a lover is said to have been purchased by his beloved for a high price when she incites him to hurry up the sexual congress.

In natural description (*Svabhāvokti*) also the authors of the *C.Bh.* show their deft hands, in the descriptions of persons, things and situations, that reveal minute observation and ability for realism. For example:

1. *Paḍma*. 29.12 to 31.3. — a miniature drawn of Priyaṅguyastikā engaged in ball-play, of her charming poses, attitudes and graceful movements. Priyaṅguyastikā is playing with a red ball (*manaḥśīlam kandukam*) in the garden amidst her friends who count her ball-beats, as she has made a bet with them. She has just lately bloomed into youth, which fact was evident in her limbs and conquestish movements. Tossing up the red ball by her sprout-like hand with moving fingers she appears like a nīpa creeper, constantly bending and lifting up in the act of touching its single flower by the ends of its twigs. She presents a charming sight indeed by her bending down, getting up, going round, jumping up, retreating, running and such variegated movements. Even the wind appears to be lovingly disposed towards her inasmuch as he is longing to enter her blown-up dress in the course of her whirling, turning and springing up. In her excitement due to ball-play her ear-ornaments dangle, arms move fast, the blooming flowers from her locks of hair are thrown and strewn around, her girdle is tossed up and down due to the quick movements and the waist is made to bend due to the weight of her moving breasts. By her jingling ornaments the garden is as it were, filled with the clamour of agitated birds. The skill in dancing of her friends was indeed put to shame by Priyaṅguyastikā under the pretext of ball-play.
2. *Dhū*. V. 3 to V. 8 — Description of the rainy season.

35. *Ekasyāpi nimittavaśād anekadhā grahaṇam ullekhaḥ / (Alaṃkārasarvasva, Ibidem, p. 58. l. 7).*

36. *Samananyūnādhikānām samādhikanyūnair vinimayaḥ parivṛttiḥ / (Alaṃkārasarvasva, Ibidem, p. 191. l. 10).*

3. *Ubha* 5.1 to V. 6 — Description of Pāṭaliputra and the quarters of harlots there.
4. *Pāda*. 21.8 to V. 24; V. 27 to 39.1 — a detailed description of Sārva-bhaumanagara, its market and *veśavāṭa*.
5. *Pāda*. 117.13 to V. 121 — the arrival and reception of *Viṭas* at the residence of Bhaṭṭijīmūta. « At Bhaṭṭijīmūta's house an archway is formed with the silver water-pots lifted by the attendants to wash the guests' feet and the outer courtyard was blocked up with many carriages. Well has it been said that the undertakings of the great are great indeed. Now the five-coloured flowers are let loose and scattered up, stung garland is worn, incense-smoke is spread, lamps are blazed up, welcome is uttered, carriage is dismissed, confusion is noticed, song is sung, musical instrument is played, hand is offered, words are spoken softly, people are embraced affectionately and lovingly held, modest salutation is made, the back of the person is touched, people come knitting the eyebrows, sandal paste is offered, scented pastes and unguents are applied, scented powder is strewn and the paramours make fun, which is well received by the sensualists ».

(3) *Episodes and allusions.*

In a mono-narration like the *bhāṇas* in the *C.Bh.* containing descriptive passages and figures of speech as shown, above it is natural to except some allusions to episodes and characters in epics, *purāṇas* and other well-known stories. As is also to be expected the courtesans are referred to more than once as being like their divine counterparts, the *apsarasas*, nay, even to excel them (*Ubha*. 5.6; 28.22; *Pāda*. 50.5) and the high mansions are likened to the tops of Kailāsa mountain (*Ubha*. 5.6; *Dhū* 16.1 or to an aerial car (*Pāda*. 50.5). The concluding part of *Dhū*. (65.1 to V. 68) is specially noteworthy for the detailed sarcastic criticism of the concept of heaven or *svarga* with its special characteristics. Heaven is a mirage. Even if such a thing exists, the supposed golden houses and trees there stand as evidences for the stinginess of the celestials, leaving no gold for ornamenting the ladies. An idealistic abode with no vices like anger and jealousy, the residents there having no sleeps and being constantly in fear of curse from the gods, *Īśvaradatta* shows that such a heaven is sought for by people who do not examine things in the proper perspective, who lack discrimination, and who are unable to find that life with harlots in the mortal world is a veritable heaven in itself.

1. The following episodic references are used merely to corroborate a particular idea:
  - (i) When Magadhasundarī waits at her door for her lover, Śaśa indulges in a guess as to who could be the lover invited for her dalliance-sacrifice like Indra (*Ko nu khalv ayam mahendra iva suratayajñāya āhūyate?* — *Padma*. 33.30).

- (ii) Dakṣa's many daughters loving a single moon to point to the appropriateness of the sisters Devadattā and Devasenā loving the same Mūladeva (*Padma*, V. 42).
- (iii) Devilaka's statement that it is difficult to find a person who has no association with women as it is heard that even Indra and others fell in love with women like Ahalyā.

*Tam aham na paśyāmi yas strīṣu prasaṅgam na gacchet /  
Śrūyante hi — 'Mahendrādayo 'py ahalyādyāsu vikṛtim  
āpannāḥ' (Dhū. 64.4-5).*

It is noteworthy here that Vātsyāyana's *Kāma Sūtra*, I. ii.45 cites the instances of Indra, Kīcaka and Rāvaṇa who were undone when they seduced respectively Ahalyā, Draupadī and Sītā, in the context of presenting the *prima facie* view (*pūrvapakṣa*) that amorous pleasures ought not to be sought for.

*Devarājaśca ahalyām, atibalaśca kīcako draupadīm,  
rāvaṇaś ca sītām apare ca anye ca bahavo dṛśyante  
kāmaśaṅga vīnaśā ity arthacintakāḥ /*

- (iv) The rows of mansions in Pāṭaliputra with the Vedic chants, music and the twang of bow-strings compared to the faces of Rāvaṇa whose proficiency in *Sama Veda*, music and archery are well known (*Ubha*. 5.5).
- (v) The fighting of Indradatta from Koṅkaṇa with a young elephant trainel in dancing resembles that of Bhagadatta (*Saṅcā-  
rayan kalabhakam gajanartakam vā veśyāṅgaṇeṣu bhagadatta  
iva indradattam — Pāda*. 54.ab). The fighting of Bhagadatta, mounting on an elephant, with which Indra won over the demons, with Bhīma is narrated in *Mahābhārata* VII. 25.19-20.
- (vi) A libertine nicknamed Viṭapravāla carrying away his beloved against the wishes of the latter's parents on an elephant is likened to Udayana taking off Vāsavadattā in *Pāda*. V. 117.
- (vii) The fights with clubs between the libertines while they were young referred to be similar to those between Bhīma and Duryodhana in *Pāda* V. 121.

## 2. The following allusions are used sarcastically:

- (i) The parents who prevent their sons from associating with harlots make Devilaka feel that like Paraśurāma intent on killing the *kṣatriyas* with an axe he himself would rid the world of all parents.

*Atra me grhītaparaśor jāmādagnyasya rāmasya kṣatriyavadhodyata-  
syeva lokam apaitṛkam kartum matir jāyate / (Dhū. 11.21).*

- (ii) The ever-closed entrance to the house of Viśvalaka and Sunandā, enjoying pleasures always, is like Kumbhakarṇa's face (*Kumbhakarṇavadanam iva nityanimūlitabhavanadvāram - Dhū.* 27.5.).

- (iii) Devilaka announces himself funnily from outside that he is Yama's messenger having come for the sake of Sunandā. When the door is not opened for a while Devilaka pronounces a curse that Sunandā would spurn Viśvalaka (a curse that is expected to make even people in Brahmaloṇa tremble) (*Dhū.* 21.17;28.6).
- (iv) The enjoyment with a lady whose anger has been removed lately excelling even the thing that goes by the name of nectar that was got from the ocean with medicinal herbs inside and churned by the Mandara mountain and which is an elixir for maintaining age and vigour.

*Yat punaḥ kopāpagamād āgatam tat surāsuraviddhamandarapīḍite sarvaṁśadhiprakṣepāpyāyitavīrye bhagavati salilanidhau yad utpannam amṛtasaṁjñakam kim api śrūyate āyur vayo 'vasthāpanam rasāyanam tadapy ativartate / (Dhū. 48.4).*

- (v) How is it possible to have confidence in the divine celestials who were responsible for the birth of sages like Vasiṣṭha and Agastya?

*Yāsu vasiṣṭhāgastya-prabhṛtayo maharṣayaḥ samutpannās tāsu ko viśrambhah? (Dhū. 67.23).*

Vaiṣṭha and Agastya are said<sup>37</sup> to have been born in pitchers when the semen of Mitra and Varuṇa was discharged on seeing Urvaśī. The sarcasm in the above *Dhū.* statement is that the mortal harlots are not dependable either.

- (vi) The libertine Hariśūdra spurned by Mayūrasenā is compared to the black serpent on whose hoods young Kṛṣṇa danced in the waters of the Yamunā (*Pāda.* 100.23).
3. In *Udha.* V. 21 Vararuci says sarcastically that the harlots, after enjoying a person and his wealth to their hearts' content, give them up with a sense of detachment in order to please their mothers, just as the souls give up their bodies.

*Lubdhā veśyās tān anyasaṁbrañjanārtham dehān vairāgyād dehivat santyajanti /*

This is an echo of *Gītā* 11.22 where it is said that the soul enters new bodies in the course of transmigration, after giving up the shattered bodies as a man casts away tattered clothes to put on new ones.

*Vāsāṁsi jīrṇāni yathā vihāya navāni gṛhṇāti naro 'parāni / tathā śarīrāṇi vihāya jīrṇāny anyāni saṁyāti navāni dehī //*

4. When the chief Viṭa hears about the incident of Viṣṇunāga having been kicked by Madanasenikā, he remarks that well indeed has it been said that a man, living a full life enjoys happiness (*Eti jīvantam*

37. See *Bṛhaddevatā*, V. 149 ff.

ānando naram varṣasatair api - Pāda. 8.6). In *Rāmayaṇa* (Critical edn. Baroda), Sundara. 32.6 Sītā tells Hanumān that the latter's information about Rāma was an auspicious tidings and adds that a long-lived person can find happiness some time during his life-time.

5. On knowing that Bhaṭṭimakhavarman had just then enjoyed a certain Puspādāsī, who attained maturity only that very day, the chief Viṭa declares him to be the most annoying person, worthy of censure by the noble. Saying that he was only favoured thereby Bhaṭṭi refers to a verse as form *Mahābhārata* in which Arjuna is supposed to have told that that person who has not many enemies, who does not annoy anyone, and whom people collectively do not censure, is the worst of men. It follows from this that Bhaṭṭimakhavarman is the best man as he is reprovable by the noble.

*Evam apy anugrhīto'smi / Na tvayā Mahābhārata śrutapūrvam —  
Yasyāmitrā na bahavo  
yasmān nodvijate janaḥ /  
yam sametya na nindanti  
sa pārtha puruṣādhamāḥ //*

— Pāda. 49.4-5; V. 49

Motichandra and Agrawala (*Ibid.* p. 186, fn. 48.4) and Schokker (*Ibid.* p. 217) rightly say that the above verse is not to be found in the *Mahābhārata*. However the second foot here occurs as the first foot in *Gītā* XII.15:

*Yasmān nodvijate loko  
lokān nodvijate ca yaḥ /  
harṣāmarṣabhayodvegair  
mukto yaḥ sa ca me priyaḥ //*

The Pāda. verse moreover, gives in its first three lines the qualities of a noble-minded person and declares such a man as 'puruṣādhamā' in the fourth foot. By this inconsistency Śyāmilaka makes it clear that he is satirising Bhaṭṭi in a novel definition of 'puruṣādhamā', taking just a line from the *Gītā* and attributing the whole verse to the *Mahābhārata* itself.

6. In *Dhū.* V. 42 a man enjoying sensuous pleasures is compared to a charioteer who goads the horses properly, and in Pāda. V. 122 b Manmatha is called « the master of the sense-horses » (*Indriya-vājjadhīśa*). Both these references are echoes of *Kāṭhapaniṣad* III.4 'Indriyāṇi hayān āhur viṣayāṁs teṣu gocarān'.
7. As shown in the edition of *C.Bh.* (p. 30) by Motichandra and Agrawala, *Padma.* 21.26 — *Anāgatasukhāśayā pratyupasthita-sukhatyāgo na puruṣārthaḥ* is an echo of *Mahābhārata*, *Sānti*, 138.36<sup>38</sup> (Critical edn. Poona).

38. The reference *Sānti* 132.36 as given in the *C.Bh.* edn. (*Ibidem*) is evidently a printer's mistake.

## (4) Literary references.

In a composition of the type of *bhāṇa* the occasions for references to the branches and study of *Sāhitya* and *Śāstra* are less, unless it is for the sake of criticism. Nor do the authors of the *C.Bh.* go out of the way to flaunt their knowledge of the different branches of literary studies or their technical terms.

(i) Proficiency in threefold knowledge (*traividya-vṛddha*) which could be the triple *Veda* or the three branches of study, *ānvikṣikī* (logic and metaphysics), *daṇḍanīti* (the science of government) and *vārttā* (practical arts like commerce and medicine) is referred to in *Pāda*. 12.5; 78.1; 143.1.

(ii) A palm-leaf manuscript (*patra*, *tālapatra*) is mentioned in *Padma*. 35.19, 20, 25; 38.20 in connection with '*Kumudvatīprakaraṇa*'.

(iii) That a poet takes great trouble in finding out suitable words and arranging them and that this strain on the part of the poet while composing his work duly compensated by the reward in the form of appreciation of his *kāvya* by literary critics, is stated by *Syāmilaka* (*Pāda*. V. 3). This view of *Syāmilaka* is referred to in *Rājaśekhara's Kāvyaṃīmāṃsā* (G.O.S.I.), p. 11.1.12. For details see Schokker's Introduction to his edition of *Pāda*., p. 15.

(iv) One of the persons met with by Śaśa in the streets of Ujjain is a grammarian Dattakalaśi, son of Dandaśūka. Dattakalaśi is a student of the Pāṇinian school of grammar, and his staunchness to it goes to such an extent that he has the name of Pāṇini prefixed to his own name.

Just before meeting Śaśa he has had an oral dispute with the grammarian-bastards (*Vaiyākaraṇa-pāraśava*) of the Kātantra<sup>39</sup> school, who are strong in attacking (or in their great number) like the crows (*balibhugbhīr iva saṃghātābalibhīḥ*). Śaśa remarks that this dispute between Dattakalaśi and the Kātantrikas is like the fight between the crows and owls (*kākolūkam*)<sup>40</sup> from which Dattakalaśi has come off with his wings unclipped (*alūnapakṣa*, which could also mean that his viewpoint was not thrown out). Being a grammarian he is a repository of syllables (*akṣarakoṣṭhāgāra*) and his exuberant use of out-of-the-way grammatical forms of words grips a person like a snare (*vāg-vāgurā*). For example he greets Śaśa with an enquiry about his sound sleep, '*api sukham aśayiṣṭhāḥ*' (S-aorist form). When Śaśa says that he has to go, Datta-

39. The *Kātantra Vyākaraṇa*, also called *Kalāpa* or *Kālāpa* and *Kaumāra* is by Sarvavarman to whom the system is said to have been revealed by God Kumāra. According to *Kathāśartisāgara* I.7.10-13 it was devised to teach Sanskrit easily in a short time to king Śātavāhana; this tradition will chronologically place it in the first century A.D. Winternitz and Keith assign it to 3rd or 4th century A.D. For more details see: *New Catalogus Catalogorum*, Vol. III, pp. 306 ff.

40. The natural enmity between the crows and owls, see Pāṇini IV.iii. 125; also the name of the third book in the *Pañcatantra*.

kalaśi asks him where he wants to go and why he desires to run away, using in both cases the desiderative forms, 'sañcicirṣuḥ' and 'dudrūṣuḥ'. These harsh-syllabled words draw the remarks from Śaśa that he himself is not fit to be attacked by the word-thunderbolts, cruel like the blows with sticks, or worthy of word-calamities of grammarian that sprinkle the ears with poison and are horrible like the vomiting of a camel. Dattakalaśi ought to speak to Śaśa in a natural style.

*Hā dhik, prasīdatu bhavān / Nārhasy aśmān evamvidhaiḥ  
kāṣṭhprahāraniṣṭhurair vāgaśanibhir abhīhantam /  
Sādhu vyāvahārikayā vācā vada<sup>41</sup> / Abhājanam hi  
vayam idṛśānām karabhodgāra-durbhagānām śrotaviṣa-  
niṣekabhūtānām vaiyākaraṇa-vāg-vyasanānām / (Padma. 16.31-35).*

That Dattakalaśi used similar harsh-syllabled, obscure grammatical forms and vulgar words to his beloved Raśanāvatikā also is clear from his narration that the previous day, when he went to the wall of the courtesans' quarters (*veśakoṣṭhakam*), desirous of sporting (*rīramsaya*), Raśanāvatikā approached him who was making his offering to the gods, as if wanting to hold him (*jighrkṣatīva*). At that time he told her — 'Wretched lady, don't touch me (*mā mā sprākṣiḥ*) when I am offering to the gods'!

When Śaśa indicts Dattakalaśi of his frightening even women with fiery sparks of grammar (*vyākaraṇa-visphulingābhir vāgbhiḥ*) Dattakalaśi remarks — 'How shall I ever speak words, sweet and delicate like a lady's body (*strīśarīram iva mādhyakomalam*) in preference to the speech, like the deadly weapon of Śataghñī made of several metals (*anekadhātuśataghñīm*, or speech that kills or attacks hundreds (of scholars) with many roots) and which is earned by defeating many, eloquent, excellent disputants?' (*Padma. 16.35-37*).

(v) In *Pāda. 8.5*, too figures a similar grammarian Viṣṇunāga, bombastic in speech.

(vi) Referring to the adviser of the harlot Vipulā (*Vipulāmātya*), Śūdraka says that he is '*Kāmadattāprākṛtakāvya-pratiṣṭhānabhūtaḥ*'. Although the exact meaning of '*pratiṣṭhāna*' is not clear, it is possible to say that *Vipulāmātya* had some chief part to play in a *Prākṛta kāvya* called '*Kāmadattā*'.

*Kāmadattā*, an *uparūpaka* of the *Bhāṇikā*-class is mentioned<sup>42</sup> in *Sāhityadarpaṇa* VI. 312/313, *Nāṭakalakṣaṇaratnakośa*, I. 3161, and *Alaṅkārasaṅgraha* IX. 134. A *Vithī* of the same title is quoted in the hitherto unpublished commentary of Bahurūpamiśra on *Daśarūpaka*. Also a *Kāma-dattāpūrti* is quoted in *Nāṭakalakṣaṇaratnakośa* I.876. A *Prākṛta kāvya* of this title is hitherto unknown.

41. Cf. *Nāṭyaśāstra* G.O.S.edn. XVI. 127 (p. 346): *Cekṛḍitaprabhṛtibhir vikṛtaiśca śabdair, yuktā na bhānti lalitā bhārataprayogāḥ*.

42. *New Catalogus Catalogorum*, III. p. 347.



(vii) The poet Sārasvatabhadra of Kātyāyana *gotra* and son of Śāradvatī figures in *Padma*. 9.4 to 10.3. Just before Śaśa meets him, he has composed a verse on the spring (V. 10) which is written on the outer wall of the poet's residence. With the white chalk in hand, and dramatically gestisulating by the movements of his body, eyes and eyebrows, the relishing of an idea that he has obtained after much thought he seems as it were, to enjoy the game '*Cakrapīḍaka*'<sup>43</sup>. The following interesting imaginary conversation takes place between the poet and Śaśa. Śaśa — Friend Kātyāyana, why are you engaged in ruminating in the air?

Poet — It is only the goblin of poetry (*kāvya-piśāca*) who drives me there.

Śaśa — Oh, no! You, the shoemaker who strings bits of words in old poetry (*purāṇakāvya-padaccheda-grathana-carmakāra*)! Why do you search new words, having forgotten the collocation of words like a cowherd (who seeks fresh foot-prints when he has lost his herd)?<sup>44</sup> And, on what theme have you written the verse?

Poet — Indeed, it is on the currently enjoyable spring.

Śaśa — Is it possible to hear it?

Poet — Of course! It is on the wall. Please read.

After reading the verse (*Padma*. 10) Śaśa wishes that it may bring fame to the poet like the acquisition of a good son, and that the poet may not receive adverse criticism of his work.

Of the many libertines glorified sarcastically in *Pāda*., there are six poets too. They are.

(viii) Dayitaviṣṇu: He is in charge of the king's armies and a bastard-poet (*pāraśavaḥ kaviḥ*). He shares with the kings, the honour of having auspicious songs sung while going to bed and getting up. Due to his regular attendance at the temple his dress has the scent of bdellium and his knees and forehead bear three deep scars. Thus he is closely attached to both the royal household and the temple. But yet, in a quarrel at the courtesans' quarters in Eastern Avantī, his fingers were removed. At Padmanagara his enemies pierced two arrows in his thighs. Even now he expends much of his wealth in aphrodisiacs. (*Pāda*. V. 20) He also gives large sums money to courtesans. Although of poor health he enjoys the talk about love (*Pāda*. V. 21).

(ix) Āryarakṣita from Śibi country (*Pāda*, 17.2; 132.d to V. 135). He sells his poems for a cup of wine in the houses of brahmins. He is a parti-

43. According to Loman (pp. 74-75, his edn. of *Padma*). « *Cakrapīḍaka* is a game with a grooved disc laced with a string; one end of the string is held by a finger and the disc goes up and down ». The manner of the circular movement of the chalk between the fingers of Sārasvatabhadra is perhaps intended in the context.

44. *Kim idam naṣṭagoyūtha iva gopālako navapadāny anveṣase?*

participant in the *Viṭa*-assembly at Bhaṭṭijīmuta's residence and suggests that a mouthful of rum from Madanasenikā shall be made to reach the head of Viṣṇunāga.

(x) Āryaka from the South (*Pāda*. 139.2-3; V. 140). He too is present at the *Viṭa*-gathering and suggests that Madanasenikā shall strike Viṣṇunāga with her ear-lotus.

(xi-xiii) The three poets Gupta (*Pāda*. 142; 142.1-3; 143 ab), Maheśvaradatta (*Pāda*. 143.1-2; 143 cd) and Dāśeraka Rudravarman (*Pāda*. 144.1-2; V. 145) are three other poets who participate in the proceedings of the *Viṭa*'s gathering and each of them suggests an expiation for Viṣṇunāga. Of these Gupta and Maheśvaradatta are close friends occupying the same seat and are gifted poets. Their compositions are in imitation of Vararuci.